

Vol. 1 No. 8

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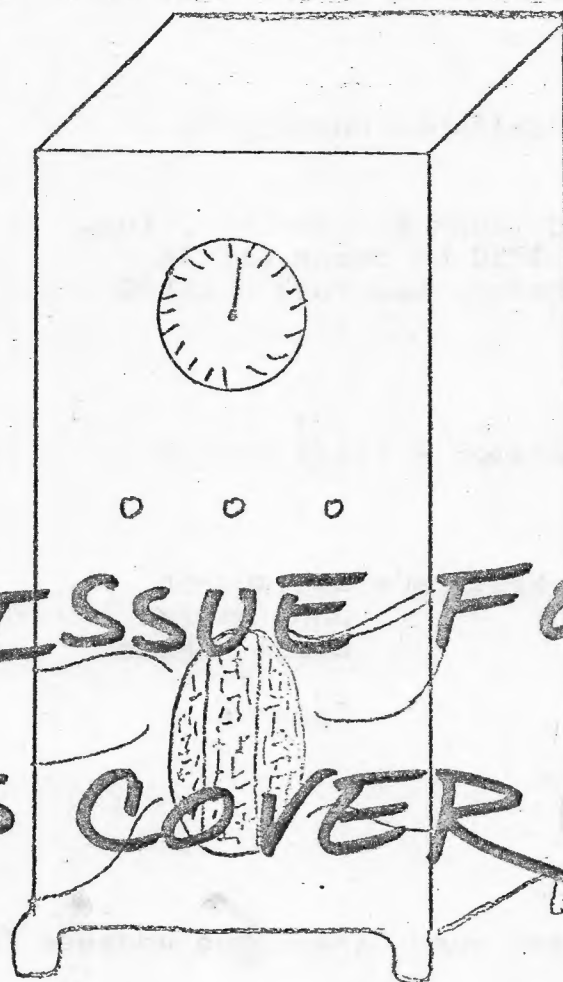
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THIS COVER

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Webster, N. Y.

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~~July 1971~~ Aug 1971

S T A Y T U N E D

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John Monroe
Carol Monroe
&
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EDITORIAL

July 2, 1971

Dear Bob,

Received you June 1971 copy of "STAY TUNED". Most interesting, warm, and absorbing. Just one complaint. Your cover! How about my doing a professional job for you as I did on my own former zine "STAND BY...ON THE AIR". Just send me the date of the issue you want and I'll make a Knock out cover.. The only charge will be a thank you. What say???

As to the selling of shows I have also done and checked on the copyright laws and although selling is a violation of the law no one has leaned on this point to any degree. You touched on "Radio Yesteryear" an outfit headed by David Goldin. I understand he even has a staff of people working for him.. How true this is I cant say but I do know what with his high prices charged for tapes, his record sales both commercial and monthly specials, he must be doing alright. It would take a heavy law suit to really hurt the man.

My opinion is this--Buying shows is illegal, selling shows too as well as trading copy-right material. If someone wants to run the risk of selling THAT IS HIS BUSINESS. New collectors must start some how. As long as prices are not overwhelmingly high. I would like to see Times Square store windows filled with old time radio records and tapes than the ugly everpresent muck pornography that has infested the Manhattan area.

Amen,

Bob Vito

Keep up the fine work in "STAY TUNED". You are all doing a fine job. My zine was run by a staff of one. I had to give it up, natch.

How Bob said it all in such a short space is beyond me but I for one agree 100%. First off I would like to take advantage of Bobs offer of a cover right here in print and believe me John, Carol, and Joanne go right along with me. We are fortunate in having four people as interested in the golden age of radio as we are and working together but it was very shortly after we started that we realized that we lacked one major talent among some minor ones and that was artistic ability. Thus the lack of art work in STAY TUNED.

One thing we did realize and that was if we were to put out a monthly with regularity it could not be done by one and thus the contents of this publication are an effort by all of us.

My interests in writing concentrate on the legal end, while John picks up the news of the month and Carol bridges the gap as editor with her Wanted Poster and letters to the editor column. I think we have conned Uncle Don into doing a corner once in awhile and so far have heard no complaints. I would like to say on behalf of the four of us here Bob that if you would like to do a column under your former heading "STAND BY...ON THE AIR" for inclusion in STAY TUNED either on a regular or irregular basis we would love to have it and I am sure that among our readers are some old fans of yours.

As for the subject of selling I also am for it and to expand on it for awhile again, I would like to bring fellow collectors up to date on the latest information obtained. Would you believe that not all radio programs were copyrighted? Well thats the information that we have. Sorry we dont have a list of those copyrighted and those in the public domain but we are trying.

There is always a way of getting in trouble with some of your readers with what you say and I am sure the lawyer subscribers will not like the following.

A few months ago I checked indirectly with a New York City law firm noted for FCC, Copyright, and Show Business type of work to check on copyright status of radio programs. Their estimate was a cost of approximately \$300. per show to check the entire copyright situation. Naturally this cost would prohibit us from entering into any sort of contract but it did not stop us.

We sent our own letter in May to the Copyright office in Washington DC and just last week were advised that the cost of researching five shows was only \$35. as an estimate. This week the check went out and by the September issue we hope to have this information on at least one show a month for you.

If we find that some of the old radio shows are not copyrighted and are in the public domain then with the right promotion and distribution setup Bobs wish may come true and we could take over Times Square as well as other outlets and of course best of all put old radio back on the air.

If you are as interested in old radio as we are then I'm sure that you all know that the \$4 per year subscription fee paid goes into postage, to two neighborhood kids for collating and the remainder into paying items like the \$35 fee to the Library of Congress for much needed and required legal clarification at a price we can all afford.

NEW LOOK

Starting with the September issue of STAY TUNED, a few new things will take place. A new cover especially designed for STAY TUNED by Bob Vito.

Those of you who know Bob may remember his own magazine on old time radio, "Stand By....On The Air". Bob had to cease operations because of the amount of time and preparation a magazine takes - (writers remark: Thank God for Carol). Well, "Stand By....On the Air" will be back as a regular (we hope) feature within these pages.

From all of us hear at STAY TUNED: Welcome back to Bob Vito and "Stand By....On The Air."

RADIO RIDES AGAIN

John Monroe has finally victored in his efforts to have old time radio rebroadcast in the Rochester, New York area. After almost a year of talking to program managers, sales managers, etc., on Sunday night, July 18th at 7 pm, Sam Spade took to the airwaves on WVOR-FM in Rochester, New York.

The program title, "Radio Rides Again", does not particularly do anything for John, but was the dreamchild of the station's marketing personnel.

While my own articles in this magazine from the beginning have dealt with the legality of broadcasting, selling, or trading shows, I concede that the latter two are being done on an ever increasing basis so why not the former? Strictly legal? In my opinion, no, but neither is speeding - but what driver hasn't exceeded the speed limit at least once. We all don't get caught, though. Lets just wait and see. In the meantime radio is on the air again in another area for a wider segment of the population to enjoy.

Congratulations to John and WVOR-FM Rochester, New York.

NEW BRAND IN TOWN

Starting July 1st of this year another Japanese firm has starting marketing audio and video tape recorders in the United States. The brand is AKAI and serious recordists will recognize the name as the Japanese firm that has made the ROBERTS recording equipment for some time. Full descriptions of available models of audio and video recording equipment are not yet available to us, but we will publish information as received.

SONYS PROBLEMS

Its difficult to conceive that a corporation like Sony could have problems when their equipment is among the best. As far as tape recorders are concerned, we have found them to be the most reliable and trouble free.

Now Sony has announced that they are producing 1000 video recorders a month that will be available in early 1972 and sell for approximately \$800.

Where's the problem you ask? Well, Sony has two U.S. importers:

Sony Corporation of America in New York and Sony Superscope in California.

If you buy a radio with a tape player, it's Sony Corp. of America. Flip the coin as to who is going to handle video equipment.

Rumor has it that Sony's contract with Superscope ends in about a year and a half and Sony will not renew but consolidate its U.S. importer into just Sony Corporation of America out of New York. In the meantime the verbal and legal battles continue between the importers.

TO DOUBLE SPEED OR NOT TO DOUBLE SPEED

Busy collectors seeking to increase their collections by massive trading tend to double speed their recorders. In this procedure by running your master and blank units at $7\frac{1}{2}$ ips instead of normal speed your completed tape when played at $3\frac{3}{4}$ ips should be quite audible with very little loss from the master.

Several collectors have written articles about this subject and pointed out pitfalls of increased hiss, hum, etc. due to double speeding.

Recently as an experiment with a fellow collector's full concert, I completed a trade with half the programs run at regular speed and the other half at double speed. Programs were recorded randomly and only I knew what shows were dubbed at what speed. The result- our trading collector couldn't tell the difference.

MORE ON COPYRIGHTS

The Copyright Office of the Library of Congress issues a circular, number 22, entitled "How To Investigate the Copyright Status of a Work". This column contains excerpts from this circular for your information.

"There are three ways to go about finding out whether a work is copyrighted and, if so, the facts of the copyright:

1. Examine a copy of the work;
2. Make a search of the Copyright Office catalogs and other records yourself;
3. Have the Copyright Office make a search for you.

None of these methods is completely conclusive."

Now that we have heard from the Copyright Office on "How To Investigate the Copyright Status of a Work", it appears from their last statement that the indication would be: Why bother?

If you follow any of the outlined procedures and in our case it would be number three, and no listing is found then the advice of the Copyright Office is to "consult a copyright attorney before reaching any conclusions as to the copyright status of a work".

RADIO STATIONS

Every month we hear of radio stations that program to the audience rather than play the same type of music over in a different order. When we find or are told of stations of this caliber, we are only too happy to make note of them so that if you are in that area you can tune in.

This month's finds are two Canadian stations- CKL, Toronto and CKWS-FM, Kingston, Ontario.

CKL presents new versions of old time radio along with music and news format. Located at 740 on the AM dial, you can hear "Theater 10:30" each weekday evening at 10:30 pm.

CKWS-FM is strictly a music format station but the format changes by the hour and by the day so that everyone's taste is satisfied whether it be rock, jazz, big band opera, etc.

Two stations worth listening to.

If there is a station in your area that is worthy of note by putting some effort into their programming, let us know so we can mention it in STAY TUNED for all in the area to enjoy.

AN INTERVIEW WITH PARKER FENNELLY:

Bob Tetzloff, P.O. Box 144, Vails Gate, N.Y. 12584, is an interviewer for a radio station and he interviewed Parker Fennelly (Titus Moody on Allen's Alley). He graciously sent us a copy of the interview to publish in STAY TUNED. I'm sure all the readers will enjoy it, as we did. Thank you very much, Bob.

TETZLOFF: First of all, Mr. Fennelly, Where and when did you get your first job in radio?

FENNELLY: I had done a little radio work in Washington, D.C. in connection with publicizing a stock company which I was a partner, I didn't do any as a salaried proposition until I happened to meet on Broadway, an actor whom I had been with as a member of a company in the play "Black Velvet" which we were in during the summer months in Chicago. He told me that auditions were going on at NBC for a weekly serial. I went over to 711 Fifth Avenue (where NBC was then located), auditioned, got a character part and from then on was busy in radio - later in television - for many years. This all occurred in the late twenties.

TETZLOFF: Could you give me a short resume of your career? Perhaps a listing of different jobs in your climb up the ladder of success?

FENNELLY: I am not sure "ladder of success" is quite the right term for I have had many failures. However, I began as a Shakespearean actor, later worked in stock companies in different cities, appeared on Broadway first with Walter Huston in "Mister Pitt", later in a number of plays but never with any phenomenal success, that is a "hit". I left the theatre - or maybe it left me - for the more lucrative radio field, except for an occasional sortie. I've written a number of plays -- "Cuckoos On The Hearth" was a fair success in New York and has been done all over the world (South America, Tokyo, Hawaii, etc.) by Little Theatre and School groups. George Cohan bought one of my plays with the understanding that he could re-write it and appear in it. He did and it was a flop. Also I had number tried out at the Lakewood Theatre in Skowhegan, Maine. One of the rewarding parts in New York was with Eva Legallienne in "Southwest Corner" and as the Starkeeper in "Carousel at a City Center Revival, a few years ago as was the stage manager" in "Our Town" which I did in New Orleans for a good many weeks. I have done a few motion pictures: "The Trouble With Harry", "Lost Boundaries", "Pretty Poison", "It Happened To Jane", "Angel In My Pocket", "The Whistle At Eaton Falls" and one with Don Knotts originally entitled "How To Fram A Fig" which as yet has not been released in these parts, I believe.

TETZLOFF: What type of a person was Fred Allen?

FENNELLY: Fred was a most excellent person; he sometimes sounded sardonic but underneath he was a kind person and generous -- I don't financially, although he was that too with many people looking to him for help -- but thoughtful and generous in other ways.

TETZLOFF: Was the Fred Allen - Jack Benny feud real at any time?

FENNELLY: The Allen-Benny feud was contrived only. Jack and Fred were old and good friends.

TETZLOFF: Are you originally from New England? Your Snow Village Sketches and other shows of that nature lead me to believe this?

FENNELLY: I was born on an island off the coast of Maine. After High School I went to school in Boston.

TETZLOFF: Was the Andy Griffith, "Headmaster" your first TV series? How does TV work compare to that of radio?

FENNELLY: "Headmaster" was the first TV series in which I had a regular character - the same character - week after week. By the way, I think the Mr. Purdy part might have been in more except that I had agreed to do only seven out of the thirteen shows. As it happened, because of poor response from critics, I didn't go back to the Coast for another seven in the second thirteen because they called the show off and substituted another Andy Griffith program, as you know. I believe I did a couple of the "Mr. Tutt" stories on the same program at different times - not consecutively, however, I like television pretty well and have found TV people as well as motion picture people, almost

without exception to be very fine to work with. I am referring to directors, technicians as well as other actors. Of course radio was comparatively easy work but through the past few years I have grown quite accustomed to TV. I almost forgot, I did do a television series for and with Fred Allen for half a season. It didn't go well and Fred wasn't happy in the medium so the show didn't last too long.

TETZLOFF: Have you kept in touch with other members of Allen's Alley?

FENNELLY: I saw Kenny Delmar (Senator Claghorn), Pete Donald (Ajax Cassidy), and Minerva Pius (Mrs. Nusbaum) less than a month ago when we did a taped TV show devoted to the Allen program. It was a segment of a TV program concerning the old days of radio which is to be done by National Educational Television in December. The other members of Allen's Alley all seemed well and happy as far as I could see.

TETZLOFF: Can you relate a funny story that happened to you or to the cast of Allen's Alley?

FENNELLY: One of the amusing things Fred Allen said more than once when we rehearsed on the third floor of the R.C.A. Building is recalled. Visitors going along the corridor would sometimes open the door, which was unlocked during our rehearsals, would look in at what was going on. When this happened, Fred would stop us, look at them and call out, "How would you like it if we peeked out at you?"

TETZLOFF: Finally, what are your plans for the future?

FENNELLY: I have been doing Pepperidge Farm commercials for radio although a few have appeared on TV. Have been doing them for many years. As for the present, I have no plans regarding Theatre, Movies or Television.

The \$100-million market in bootleg tapes

Record companies go to court in an attempt to end the fast sales of counterfeited hits

If an enterprising businessman Xeroxed thousands of copies of a best-selling book—say, *The Sensuous Man* or *Love Story*—or ran off duplicates on a basement press and then sold them at half the publisher's regular price, he would be in big trouble. His violation of copyright laws could cost him any profits he made, plus a sizable fine, and he might spend a year in jail.

But all over the country counterfeiters are busy selling exact copies of stereophonic music tapes originally produced by Columbia, RCA, Capitol, and other record companies. They are doing it almost openly and are making more than \$100-million a year at it, according to conservative estimates.

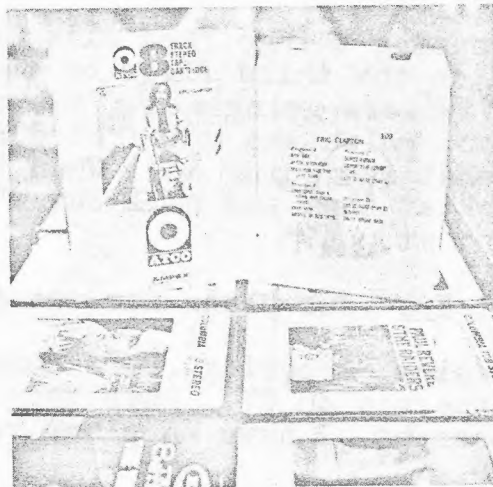
Not surprisingly, the music industry is up in arms about the bootleggers. In the past few weeks, lawsuits were leveled at four oil companies—Texaco, Skelly, Derby, and Champlain—whose service stations in Wichita, Kan., were caught selling tapes. Federal marshals raided a gigantic operation in an industrial park in Phoenix and confiscated 30 tons of duplicating and packaging equipment, ending employment for 100 people who were turning out 80,000 tapes a week. Three Phoenix radio stations advertising the tapes were hit with suits. And Ampex Corp. sued nine Los Angeles retailers for losses allegedly suffered from the stores' sales of bootleg tapes.

Few controls. Donald V. Hall, vice-president of Ampex Music, which markets about one-third of the \$350-million worth of stereo 8-track tapes sold annually through legitimate channels, thinks the bootleg operations eventually will cripple the industry. Last year, he explains, record companies sold about \$1.8-billion worth of discs and tapes, but most of the profits came from a relatively small number of hit albums—The Beatles, The Partridge Family, Simon and Garfunkel, a big Broadway musical or movie score. To get one hit, a company may have hundreds of albums that die in the stores.

"Then the bootleggers rush in to copy the hits, creaming profits right off the top," says Hall. "They cut into your sales, have no development expense, and pay no royalties to anyone. It is a very profitable business." The Phoenix plant, which called itself National Mfg.

Co., was said to have netted more than \$2-million in five months of operation.

What makes it possible for the bootleggers to operate—and frustrating for the record companies—is the lack of regulation against copying "mechanical reproductions", of live performances. Only California and New York have criminal laws against the practice and classify it as a misdemeanor. And even these laws are new. Elsewhere, civil actions for damages and injunctions can be filed, but the bootleggers have become adept at shutting up shop and reopening later under a new name. **Operation.** Becoming a tape pirate is relatively simple. Small record stores—



A pirated copy (right) of best-selling album skimps on packaging, art work, and carries no manufacturer's label.

"mom and pop" retailers—can purchase an inexpensive duplicating machine for \$200 or so. Blank tape cartridges are available for as little as 75¢ each in quantities of a few hundred. "A guy can hire school kids at \$1.25 an hour to knock out copies in the back of the store," says Alan Bayley, president of GRT Corp., which makes tape albums for 67 different record companies. "He sells them at \$3 or \$4 each to customers." GRT, on the other hand, sells its tapes for \$3.50 each to a distributor, who resells them for \$4.25 to retailers, who charge the public \$6.95 each. "A store can order half-a-dozen tapes of a hit album from us and use them to duplicate a hundred copies," Bayley says, "and then try to return the originals for credit because they didn't sell."

The "mom and pop" thieves are a minor annoyance. More worrisome are the large, well-financed tape pirates who merchandise and promote their wares with skill and aplomb and are sometimes backed by organized crime. In addition to turning out hundreds of thousands of tapes in small factories,

many bootleggers install display racks in stores, service stations, and other outlets and contract to keep them filled. They also print catalogues and send salesmen on the road. In Cleveland, John Cohen, who runs a chain of 20 Disc Records stores, received a catalogue and sample tapes from a Houston outfit calling itself Music City Distributing, Inc. The company offered copies of top-selling albums at \$2.75 each and signed its sales letter: "Your friendly bootlegger."

Cohen turned down the offer, but he knows that other retailers are more susceptible. "There's no question that we're losing business to a lot of little tape outlets springing up all over," he says. Albert Berman, managing director of Harry Fox Agency, Inc., which collects royalties for several thousand music publishers, agrees. "Most of these people operate with the full knowledge that they are selling an illegal product," he says, "but the ignorance and naiveté of some of the merchants is surprising. How can they claim they can't recognize a bootleg-

record or tape when they are offered it at a ridiculously low price, are forced to pay cash, usually receive a product of inferior quality, and deal with someone who has no listed phone number, no business address, and in some cases no personal contact with the retailer?" Two defendants in the Phoenix case sold tapes from a truck at weekend

'With an investment of about \$20,000, you're in tape bootlegging in a big way'

sales held in shopping center parking lots, and kept moving, Berman says.

Sideline. In New York, an employee of a large industrial company has been passing out mimeographed order blanks to fellow employees and supplying them with tapes of Perry Como, Elvis Presley, and 50 other artists at \$3.25 each. "I pick up the orders every Saturday from a 'wholesaler,'" he explains. "The tapes cost me \$2 each, and I sold 150 last week." Asked about the quality of the recordings, he insists that it is excellent. "We sell on a money-back guarantee, and these are the real thing—not bootleg tapes." What he means is that his tapes are professionally copied from commercial originals, not from live performances.

Opera and concert buffs frequently smuggle tiny recorders into theaters and music halls to tape live performances, and poor-fidelity copies sometimes show up under the counter at select retail outlets. Similarly, imperfect rehearsal recordings—ones that an artist ordinarily does not want released for sale—may be stolen, duplicated, and made quietly available. Alan Rich, music critic for *New York* magazine, recently devoted a page to praising the industrious people who do such work. He pointed out that he was able to buy a tape of a little-known Off-Broadway musical only because of a pirate.

"Hah," says Berman, "I'd like to hear him if he found his columns were being reprinted in other magazines. What about the publishers, writers, and performers who get nothing for their efforts?" The Fox Agency estimates that publishers alone are losing upwards of \$10-million a year in royalties due to them from bootleg tapes. Ordinarily, a publisher gets 2¢ for each song included in each album.

Hard to beat. The Fox Agency and the National Assn. of Record Manufacturers have been leading the fight on the pirates, but Berman says the task is difficult. "We can spend \$5,000 to bring a civil suit, put a guy out of business with a \$250 fine, and have him reopen a few days later somewhere else." Ampex Music's Hall notes that mobility is easy because tape duplicating equipment is smaller and less expensive than a 15-ton press needed to

make counterfeit phonograph records. "With an investment of \$20,000 to \$50,000, you're in tape bootlegging in a big way," he says.

Ampex Music, in addition to selling tape versions of the record albums of some 40 different manufacturers, is a major supplier of blank tape cartridges and recording equipment. It recently announced that it would not sell to sus-

'We need an industrywide trademark that would identify legitimate products'

pected bootleggers. "If their letterhead has a skull and crossbones on it, it's no deal," says an Ampex Music executive, who admits that it is not easy to find out why customers want equipment.

Ralph Gleason, the jazz and rock-music critic and an executive of Fantasy Records, notes that the company has lost money because of bootleg sales of copies of its hit albums by Creedence Clearwater Revival. One bootlegger even improved on the originals by pulling the best songs from several albums and putting them on one tape, *The Best of Creedence*. "You can cut off supplying the regular record stores that also sell bootlegs," says Gleason, "but it's hard to get at all the service stations and places selling tapes along with stoplights and rear-view mirrors."

Mass attack. GRT's Bayley thinks the legitimate music industry has to move in several directions to halt the pirates. A massive advertising campaign should be undertaken to let the public know that bootleg tapes not only deprive artists and publishers of their just deserts, he says, but the tapes often are of inferior quality. "We need an industrywide trademark to identify legitimate products," he adds, pointing out that authentic tapes are nicely packaged with full-color illustrations whereas bootleg tapes generally have a plain printed label listing the performers and songs and no maker's name or address.

There is some talk in the industry of technological developments that would make it impossible for a tape to be copied. One possibility is a high-frequency tone inaudible to the ear but destructive to a copying recorder. But real relief has to come from Congress.

A revised copyright law has been proposed by Senator John McClellan (D-Ark.) that would extend protection to recordings. The bill has gone through the Senate and is scheduled for hearings in the House, where lawyers for big bootleg operations are prepared to testify that they provide a public benefit by selling low-cost tapes.

"If the McClellan bill fails," says Berman, "the manufacturers in this industry will have to come to one conclusion: They have partners. We're really fighting a last-ditch effort right now." ■

GOOD THOUGHTS FROM
A FELLOW COLLECTOR

I have a few comments to make concerning a paragraph in the June issue of Stay Tuned entitled, "Nostalgia--A Fad or Reality ?" Since I'm not in the broadcasting field, I don't know how popular O.T.R. is at the moment. From reading magazines such as yours, I know that a few stations are playing the old programs--but only a few out on an 8,000 potential. This may be a flash in the pan or a brief foray attempting to upgrade the medium. Probably it is simply a part of the pop art phenomena or "camp" in the same way that men's clothing of the 30's is being revived. Perhaps it is a nostalgia born of the futility of our times--a longing to return to the past where issues were more clear cut; where good and evil was less ambivalent.

The nostalgia bit may end in two years but the revival of O.T.R. began in 1963--long before nostalgia became the "in" thing--and it will endure for as long as we hard core collectors and radio buffs demand it. We who love it are of a different generation--some, such as I, chronologically; ~~with other~~ with younger members of our group it is a generational state of mind. (a state of mind that has bridged what Chuck Schaden calls the "sound gap"). We are a cultural minority in a society that is satisfied with contemporary radio; i. e. music, music, music, ad infinitum, ad nauseam. Of course, in New York and other large cities you have great talk shows but we in the boondocks have only music.

If you've read Charles Siepmann's book, Radio's Second Chance, (1947) you know he quoted George Bernard Shaw who said: " We can get what we like, or we shall grow to like what we get." I was the guest on a local FM station discussing O.T.R. and the general manager phoned and said that Radio's Golden Age is today. This is sadly true since radio is listened to more today than ever before. And there's the rub. How can we overcome its successful format and bring radio drama and comedy back? If Stan Freeburg couldn't do it, who can?

Don Scott

1027 S. Zane Highway
Martins Ferry, Ohio 43935

OFF THE RECORD

I think a good place to start this month would be with a few comments about the letter from Don Scott which appears in this issue.

Don wondered just how popular OTR really is now. I think that none of us, as collectors, can really answer that, we are in the forest and must be wondering where the trees are. If we were to analyze "popular" as we Americans see things, OTR just does not have any basis to be judged on yet. This is simply because the general public, enmasse, has not been exposed (re-exposed if you will) to it. Were Volkswagens popular here in 1949, when there were but two in the entire country? Are they popular now? Have they changed in 22 years (style-wise I mean - we Yanks buy for style first)? Same car-no exposure in 1949 vs. 1971 almost over-exposure.

Next lets look at Dons comment that only a few out of 8,000 stations air OTR. The current issue of BROADCASTING lists 7,054 radio stations (all types) in the U.S. Dons estimate is correct. He is also correct in the fact that only a FEW air OTR. Figure that Charles Michelson, Inc. (see article in this issue) has 300 stations airing his shows. Lets say that the Lum & Abner series has 100 stations. Now there must be about 100 stations airing OTR that comes from "other sources". That makes about 500 stations total doing OTR. 500 stations is 7.1% of TOTAL .

Of course there is a flaw in my above reasoning. (only in the above reasoning? ed.) It only takes into account current airing, not how many stations have re-aired OTR and are now out of it. Who knows what the total percentage would be if this count were available.

I can't answer why any given radio station, or all 7,054 of them, don't use OTR, but I can conjecture as an individual. First, go back to our exposure-popular theme. Station P/D's (Program Directors) are people. They can't get wound up over something they are not properly and adequately exposed to. OK you say; but you know that the P/D over at WOF knows all about otr and says forget it! Why? Why, indeed. Why is he in management at all if he won't even explore something new (old).

Well, because he has a nice secure, staid job, and OTR, well there are legal problems, and format conflicts, and its too much effort, and its too radical and perhaps it just won't fit into his station's format at all. If he doesn't even bother to think in depth about it, then I feel he is in error. From my contacts with station management, though, let me give you an idea of how their thinking on OTR goes.

Let's say that the only problem will be format (and believe me, it is usually the major one). Take any format you like, but here lets say its Top 40- just for discussion. Top 40 stations play current pop tunes and have an age group of primarily 18-34 and more women than men. First, not many stations are well off enough to do a 1/2 hour air time gratis--they need sponsors. So #1 question, is it sponorable? To even find this out, they have to have their salesmen (yes, radio

has regular outside salesmen) approach customers on it. Since OTR is not very convincing unless heard, a demo tape will have to be produced for each salesman. Next they will have to give up selling time for time to present an idea to customers. Not a show, not a package- just an idea of something the station might (or might not) air. Then, like many forms of sales, many contacts will have to be made, as no one ever knows for sure who will, or will not buy something. Remember now, the station is still in the first consideration stage.

Next must come audience consideration. Will he have audience and if so, how much. Say that, at any given time, the station has a gigantic 45% of possible audience. If they go for OTR, will they draw new listeners? Probably yes, if properly promoted in advance (at least two weeks and both on and outside their own "air"). Now they will get new audience, but what will they lose? Yes, lose. Let's say a 10-15% segment just doesn't want OTR. They will listen to the station until the OTR comes on. Now they will tune into another station for their Top 40. After the station's OTR program ends, is there any reason for those listeners who tuned to a competitive station to come back to Top 40 on the OTR station? The answer, of course, is "no" in most cases. Top 40 is Top 40. If you can't produce listeners, you can't sell time.

If it's a "live" station, what do with a DJ for the show duration? What will his (P/D) bosses think of the idea? Will the FCC look kindly on it? Can he trust you, the supplier, for enough tapes, good sound quality, good tape, cut right- will you do breaks (cut pauses for commercial insertion), can these shows be timed right?

There is more, but you get the picture I'm sure. I'm not saying don't try- I just note the problems. OTR should be on more than 7% of stations, but we have to sell it (I mean it's advantages, not for cash).

I agree with Don on the facts of Americans being satisfied with today's radio, but there is more to it than that. We are satisfied with today's radio because we are a service oriented society. If we can find ways to do anything easier we utilize it to its fullest. Gear-boxes are superior to automatic transmissions but which is most popular? Real construction is better than pre-fab, but which is easier? Live grass is nicer than Astroturf, but which is more practical? Radio has sound. TV sound, sight and color. Why waste our time with only sound when we can have it all? What is left for radio is music and even then who gets the audience when a popular group does a TV appearance? Why listen to the Beatles if you can see them doing the same thing?

Sorry: its sad, but true. I have done some research and thinking on this and while I don't favor today's radio over ours at all, I realize that that's the way it is. Actually radio did quite well to survive at all. Let's face it- even we would not continually listen to our favorite OTR show if it were opposite our favorite TV program.

I can't honestly accept the application of "we can get what we like or we shall grow to like what we get". to this situation. Americans like today's radio. If they didn't, they would say so. If it were truly an Edsel, it just like the Ford error, would be gone, simply because it would not sell. OTR was forced off for that reason itself. TV offered better and outsold it. Radio got music, a new product, one that does sell.

OTR can sell again, but only as a unique part time break to any given station's format. Any station going 100% OTR would not be as successful in the long run, I am sure. Promote it that way and we at least have a chance.

Stan Freeburg- there is a lot about that story that I will go into at another time. (Thank goodness!!..ed.) He is my idol, but I'm afraid that if I were going to attend a live performance of his, I wouldn't want to pay the same price if I was required to be blind-folded!!

Don, I agree with your article and Hope that I made some sense in my comments on it. Thank you for writing it and please do more for STAY TUNED.

JGM

VIC AND SADE -- A Clarification (continued)

by

Carl T. Erickson

"The Thunderstorm"

SADE: Oh, out here, are you?

VIC: You hit the nail right on the head, Dr. Sleech, I'm out here.

A storm is approaching as Vic and Sade sit on the porch swing discussing Mrs. Elder's father and his eccentricities. The storm slowly approaches and eventually drives the couple in.

"Letter To Walter"

VIC: Here, here, my man! There's a rule about looking at the discards.

Vic and Rush are playing cards when Sade suggests that Vic write to his brother-in-law Walter. Rush helps him out with suggestions none of which please Sade. She eventually permits them to resume their game.

"Overnight Guests"

VIC: Know what time it is?

RUSH: Getting on for twelve.

The Davis family has several guests so Rush has offered accommodation to Rooster, his brother Rotten, and their cousin Roper. Sade is away. Rush slowly discloses this information to Vic who has just returned from a lodge meeting.

"Lodge Speech Rehearsal"

VIC: Sky Brother Gutstop, you are a bobolink with a broken wing. Your comrades who are assembled here weep bitterly, and the women outside the vastle gates tear their hair in agony. The goldfish darts in the plashy pool and the nodding rosebuds perfume the ambient air. Sky Brother Gutstop, scream like a wounded panther.

Vic has paid Rush ten cents to help him rehearse the speech he has to give at the Lodge meeting of the Sacred Stars of the Milky Way. Rush does not take his rôle seriously.

"The Trip To Dixon"

U.F.: We had wonderful travelling weather all the way there.

Uncle Fletcher recounts his recent trip to Dixon. He advises that giving the train conductor something for his sweet tooth will guarantee an informative chat with the conductor, and even perhaps wearing the conductor's hat for a while.

"Broken Alarm Clocks"

U.F.: This feloow, Art Gummers, invented a fish-stretcher. The idea was you go fishin' and then you bring your catch around to Art's place and he'd stretch your fish for you on this contraption of his and they'd look bigger when you showed them off to your friends.

There are two new alarm clocks in the kitchen which Vic has been repairing--or rather using to replace ones he did repair. He wants Rush to accept the blame for breaking them. Rush is very reluctant to comply with the requests.

"Flower Garden Arranger"

SADE: Hey! I'm liable to go into business and make a million dollars!

Sade has an idea for making money and inquires what the effect would be on the family. Vic would buy a checked suit. Sade reckons she could plan gardens. Rush tries to avoid doing homework.

"Vic's New Hat"

SADE: Want to meet me downtown tomorrow afternoon? Sade wants to accompany Vic when he makes the purchase of his new hat. He feels he is quite capable of purchasing it without supervision.

"Mr. Chinbunny Eats Ice Cream"

RUSH: History's repeatin' itself again, by George! Sade and Rush are sitting on the front porch. Sade thinks that Mr. Chinbunny eats his ice cream in such an elaborate way just to show off. She recalls her childhood when a friend of her mother would behave in the same way. Vic is on the telephone to Rishigan Fishigan from Sishigan, Michigan.

"Sade's New Luggage"

RUSH: It came about as close to bein' a fight as anything I seen in my life. Leroy Snow referred to Milton Welch as a halfwit. Milton referred to Leroy as a cheapskate.

Rush and Vic enter the house as the former describes an altercation. Vic catches sight of a new leather suitcase. The Donaghues have given it to Sade as a going-away gift since they are moving out of town. It will be used by Sade for her forthcoming trip to Carbury to visit her sister Bess.

"Lodge Regalia"

SADE: Come here! Let me see that scratch.

RUSH: It's all healed.

Vic comes home as Rush describes a recent game in Tapman's vacant lot. Vic is quite upset and wants the Lodge Rule Book. Gumpox, the garbage man, is wearing the regalia of the Sacred Stars of The Milky Way which have been discarded by Ike Kneesuffer. Vic is so upset he refers to Sade as "Sarah".

"Washrag Collection"

RUSH: Hi!

U.F.: Evenin', Sadiel

RUSH: Oh, hello, Uncle Fletcher. Come on in the living room.

Uncle Fletcher comes to visit. He has a box of washrags which belongs to his landlady. Rush is not too interested in examining them, but has no alternative. One washrag is made out of chamouis, grown in a back garden, according to Uncle Fletcher.

"Sewing Buttons"

SADE: Well, I told Mrs. Holloway in half an hour. Does that suit you? No, I said in Dr. Keevey's waiting room.

Sade is on her way to a washrag sale at Yamilton's. She has Rush read Aunt Bess' letter while she sews some buttons on before she goes out. She keeps interrupting the reading.

"Ushering At The Bijou"

VIC: I very seldom go in the ten-cent store. I don't suppose I've been in the ten-cent store twice in three years.

Rush has a job ushering at the Bijou for the evening. He proceeds to advise his friends of this windfall. Sade and Vic are also invited to take advantage of Rush's appointment, but decline with thanks.

"Pompom Cordova"

VIC: I'm the poor dupe that's always got to answer this lame-brain thing.

Sade is curious about the attraction Pompom Cordova has for Vic. She discovers that Vic has been asked to join Miss Cordova in a musical duet. Sade is not amused.

"Deep Currents Of High School Life"

SADE: Well, I was talking to Mrs. Collis this afternoon and she says that Mr. Chinbunny got bawled out for letting them put his picture in the newspaper week before last or whenever it was.

Rush informs Sade of the "seething river of human emotions" prevalent in high school life: confessions of a butter patty thief, the bejewelled geography teacher, the wife-beaten manual training teacher, Mr. Chinbunny's shaven bald spot.

"Sale At Yamilton's"

SADE: I believe it was the biggest and most successful sale Yamilton's ever had. Everybody and their brother was there.

Sade returns full of exuberance about the successful sale at Yamilton's. She met all her friends there and picked up many news items. Vic and Rush try to get a word in, but to no avail. Washrags were one of the highlights of the sale but the gossip was the main attraction.

"The Grand Old Lodge Lady"

RUSH: That's the third time in five minutes you've made a mistake, Guv.

Vic invites Sade to the movies and amazes her with the invitation. Sade wants to check the newspaper, but it has disappeared. Rush finds it, but part of it has been cut out. It is an article about Sade being appointed Grand Old Lady of the Sacred Stars Of The Milky Way.

"The Hammock"

SADE: When on earth you going to get around to putting up our porch swing?

Rush has been offered a hammock by Uncle Fletcher but there is no place in the Gook yard to hang it. Nicer Scott has two excellent trees in his yard, however, and Rush ponders whether to cultivate a friendship with the hope of using the trees. Sade turns the idea down. She and Vic joke about the eventual lineup waiting their turn to use the hammock.

"Mr. Rubish Has To Wait"

SADE: I didn't blame her. I didn't blame her one bit.
I was glad she showed some spunk for once.

Vic is driven home by Mr. Rubish, his boss. They are on their way downtown and have stopped by to pick up Vic's portfolio. Sade greets Vic with the astounding news that Ruthie Stembottom has quit the Thimble Club. Sade must tell Vic the whole story and find out his opinion.

"Teaching Cigar Smoking"

SADE: Oh, ish!

VIC: What's the matter?

SADE: This trashy novel of Russell's.

Rush comes in with the announcement that Mr. Chinbunny wants Vic to teach him how to smoke cigars. He wants people to think he is older than he is when he attends the convention next week in Chicago. Vic is quite willing to let Mr. Chinbunny sit in the living-room and watch.

"Piercing Eyes"

SADE: Do you need glasses?

Vic is making peculiar faces and Sade notices. Someone told Vic that he had piercing blue eyes, but he is reluctant to discuss it with Sade, for she will tease him, as indeed she does. Vic gets his revenge by putting on a very affected deep voice.

"Vic's Greeting Cards"

RUSH: You tough about something, Guv?

Vic is in a surly mood. Mrs. Gullstone spent two hours with him and managed to sell him a quantity of greeting cards. The subject matter of the cards covers a varied field: 'My little niece with the golden tresses', 'My fellow-players on the football team', 'My four darling sisters'. Rush finds them highly amusing.

"Speaking Acquaintances"

VIC: You're most industrious this evening, Smoke Screen. Rush is busy drawing up a list of people to whom he says "Hello". Nicer Scott has a list with 655,921 names on it. Very quickly, Rush has two pages of names. A telephone call to Nicer, who now has a new total, soon discourages Rush from continuing.

"Working Off Gutstop's Indebtedness"

RUSH: Third Lieutenant Clinton Stanley contemplated the oscillating head of the deadly cobra without fear. 'That contemptible reptile better not bite me', he remarked to Lady Margaret. The beautiful woman took a firmer grip on the mother-of-pearl handle on her dainty pink parasol.

Vic is daydreaming about a proposition put forth by Hank Gutstop. Rush goes on reading the exciting parts of the story. Hank wants to repay the loans he has received from Vic by doing odd jobs around the house. However, Sade puts the kibosh on the idea from the outset.

(To be continued).

Michelson warns on pirated programs

Charles Michelson Inc., New York, program distributor, served notice last week on radio stations that various taped programs of copyrighted drama series under Michelson's exclusive control have been broadcast illegally on some outlets.

Charles Michelson, president, said about 300 radio stations are broadcasting series to which they have bought rights and some have notified him that other stations in their markets have also been carrying them without authorization. Mr. Michelson said that certain record collectors and other individuals are selling the programs illegally.

Mr. Michelson warned that he would start legal action against stations broad-

casting the following series without authorization from his firm: *The Shadow*, *Nick Carter*, *Gangbusters*, *The Lone Ranger*, *The Green Hornet*, *Sherlock Holmes*, *Chick Carter*, *Boy Detective* and *Blackstone*, *Magic Detective*.

RADIO STATIONS ONLY NOTICE and WARNING

It has come to our attention that certain record collectors and other individuals are illegally selling or otherwise permitting to be broadcast taped radio programs of various copyrighted Radio Drama series under our exclusive control.

With some 300 Radio Stations legally broadcasting our Radio Dramas on exclusive basis in their respective markets, we must protect their interests, as well as ours.

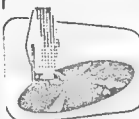
Accordingly, this general notice and warning is to the effect that any Radio Station broadcasting unauthorized episodes of any of the following series will be subject to prompt legal action on our part.

If you are currently broadcasting any radio drama series and are unsure of your right to do so, we will be pleased to advise you of your rights as they refer to the following series.

LIST OF SERIES

THE SHADOW
NICK CARTER
GANGBUSTERS
THE LONE RANGER

THE GREEN HORNET
SHERLOCK HOLMES
CHICK CARTER BOY DETECTIVE
BLACKSTONE, MAGIC DETECTIVE



CHARLES MICHELSON, INC.
INTERNATIONAL BROADCASTING
45 West 45th St., New York, N. Y. 10036 • PLaza 7-0695

38 PROGRAMING

The above articles appeared in the two most recent issues of BROADCASTING, the trade publication for radio and TV. The one on the left was in the July 26th issue and the other was in the August 2nd issue.

The first was done as an article by BROADCASTING. If you will notice, the second one comes across as an ad. I feel that this was it's intent, to be guised as a warning. Now before you put the match to the above listed shows in your collection you should know that all the facts are not listed. They don't list them all only because they are only directing comments to stations, not indivigual collectors.

We have, in the past, been in contact with Mr. Michelson and have a fuller scope on this as it applies to collectors. Of the series listed, they have full rights of ownership on six and air rights only on the other two. The two with only air rights are the Lone Ranger and the Green Hornet.

Aquisition of the rights on the six came about when the parent corporation of Charles Michelson, Inc. bought out Street & Smith who owned the properties. According to Mr. Michelson (and our attorney) TECHNICALLY collectors are illegal to even have copies, much less trade or sell them. Mr. Michelson told us he, of course, would not bother anyone unless they tried to go into large scale business.

On the other two, The Lone Ranger is held by Wrather Corp. and the Green Hornet by George W. Trendle. We have been in contact with both and got the same replies.

JGM



Bare Facts!

FROM UNCLE DON.....

KOEHNEMANN'S KORNER.....

OR, UNCLE DON'S GRATUITOUS GRAFFITI

AN OPEN LETTER TO DON:

Dear Don,

I have to agree with you on two points: 1. A contribution every month is just a little too much to expect. Five dollars every other month, payable on the first, will be quite sufficient. 2. You should get something for your labors- and you are-- our undying friendship!! You're luckier than I am--I don't even have John and Bob's friendship!!! Quite often they are even embarrassed to admit that they know me.

Sincerely yours,

Carol Monroe/ Editor

P.S. Who WAS the organist for
VIC AND SADE?

NEW WANTS:

TV-On Audio Tape:

Mr. Adam & Eve
He and She
Father Knows Best
Ethel and Albert
Mary Tyler Moore-
(Election Night/ Snow Storm

Jazz (Broadcasts):

Red Norve/Mildred Bailey 9/7/37-
(program announced on BG Camel
Caravan 8/31/37)

Benny Goodman Carmel Caravan 6/6/39

Jazz (Broadcasts) cont.

Jay McShann 1939-40 from
Kansas City

Billy Eckstein '40s- Tune
Town Ballroom, E.StLouis

W. Herman/C. Parker 6/51-
(Joyce Music #1110)

Jazz LPs:

Charlie Parker- Swedish SONET
& OKTAV labels

Stuff Smith- Onyx Club Orch.
(Collectors 12-12: Acetate
(label name) 10" LP; any
vintage broadcasts.

Jazz Performances- Spedial:

Magna-Cord Co. Chicago Per-
formances of BG-6, Kenton,
others. Chicago. 1952-55.

ETV- 1970 Hour long Big Band
Show- Mundell Lowe

Jazz (Broadcasts/LPs): Clean Copies

Basie: Caracol 421, 427 (last 3 #s),
431; Palm Club 30-12; Jazz Panorama
18, 23

Ellington: FNC 1011 & 1013; FDC
1015, 1022, 1023; Caracol 422
(w/Blanton); Jazz Panorama 12;
Coll. Classics 15 & 4; Privateer
102; Swaggie S-1231

Jazz 78's:

Basie (Selected to fill in holes;
Not Reissued/LP)

Leo Watson (Black & White, Signature)

Stuff Smith: vintage, inc. I'se A-
Muggin'.

Misc. Jazz

Hal McIntyre- Standard E.T.
"Ecstasy"

Old Wants:

Specifics &/or Rarities:

Ken Murray (Rinso/Lifebuoy,
Campbell's Tomato Soup, Hollywood
Hotel Shows)

Kaltenmeyer's Kindergarten (complete)
Three Sheets To the Wind (complete)
Whatever Became of Gildersleeve#1
(Peary)

Whatever Became of Jack Pearl
Eddie and Fannie Cavanaugh
Jolly Joe Kelly's Pet Pals
The Secret Three
Club Matinee (Ransom Sherman)
Club Matinee (Garry Moore)

Avalon Time (w/Red Skelton,
Tommy Mack, Tom, Dick and Harry)
1939

Hour of Musical Memories (w/ Tom,
Dick & Harry; Edgar Guest, V.
Pelletier).

Specific Shows or Voices:

Information Please w/Oscar Levant
Fibber McGee: Hugh Studebaker as
"Silly Watson"; Molly as "Mrs.
Wearybottom" and "Mrs. Vandevere" .

Specific Shows or Voices cont.

Tom Mix: w/Forest Lewis ("Wash")
doing a commercial.

Fred Waring Chesterfield: w/the
"Push Button Radio" feature
cl942-44

Lum 'N' Abner: w/Cedric (?)
counting to ten in Sioux language.

Any show with Tommy Cecil Mack;
Tom, Dick and Harry

Radio-Jazz Which is Available:

Jazz Concert/L.A. Philharmonic
'45; H. Duff, M.C.
(Radio Yester. #1047)

Mail Call AFRS #166 w/Slim&Slam,
Torme (Radio Yester. #1773)

Woody Herman- DNS 7/2/48. (Radio
Yester. #1051)

Fitch Bandwagon (Herman/O'Day) '43
(#952).

Jazz LPs:

Benny Carter- Norgran 10
Washb'd Rhythm Kings- XLVA 3021
Thomas Talbert- "Duke Dix Fats"
Atlantic 1250

Rex Stewart/Henderson Stars- Urania
2012

Jimmy Cleveland - "Style"- Emarcy
36126

Django Reinhardt- Pathe 181, 197
(orig. issues) (I have specific wants
from these)

Jimmy Rushing- Vanguard 8011
Oscar Peterson - Concertgebouw-
Verve 8268
Joe Mooney - Decca 10" #8468

TV-Audio: Press Interview w/JFK '61/'62?

78: The Old Rag Picker (Any Rags, Bones, Bottles Today)

These Which are in Circulation:

A Comedy of Danger 1/15/24
Crazy Quilt w/East & Dumke,
(RadioYest. #1002)

Greatest Story: No Room at the Inn,
(Radio Yester. #1981)

Amos 'n' Andy Record Album #E602
(78 rpm)

Eddie Cantor Record Album #E605
(78rpm)

TV-On Audio Tape:

Meet Millie
December Bride
Life With Elizabeth

Radio:

More of FRED ALLEN, JACK BENNY,
('35-39). VIC AND SADE, FRANK
MORGAN-BABY SNOOKS, BIG SHOW,
HALLS OF IVY.

Misc. Jazz:

MST: Ean Carrolls' Vanities
1945; Herman Band. George Pal
Puppetoon w/ Herman Band.

Reading:

The Hot Bach. Ed. Peter Richmond.
Duke Ellington. Richard Boyer.
(From three New Yorker articles)

Xerox Copies:

Here Hobby #1, 6, 9, 11
Epilogue #2
Radio Dial Vol #2
Radio Hero Journal (all except
Vol. 2, No. 1)

The preceeding three pages were brought to you by your local
Don Koehnemann
811 Bristol Avenue
Westchester, Illinois 60153,
and in no way reflect the views of this organization. Equal time will
be given for rebuttal.

THE WANTED POSTER

Kenneth G. Davis
#1 Severn Ridge Road
Severnside, C-15
Annapolis, Md. 21401

Ken is looking for what was announced at the time as the first attempt
at drama on radio, a mystery played in about 7 parts called, "A Step
on the Stairs"; broadcast by WOR in Newark, N.J.- or could have been
played on WEAJ or WJZ or KDKA, Pittsburg. At the conclusion of all the
episodes, the play in its entirety was broadcast one evening. This
would be about 1923-1925.

Ken also reads onto tape stories from "pulp" magazines in the 1920's and
'30's such as "Argosy", "Detective Stories", "Sea Stories", "Short
Stories", etc. and would like to swap with someone who has something
similar. Only requirement- the story not be boring, that it hold
your interest, as any good novel would. He also has quite a collection
of these old "Pulp" magazines.

P.S. Ken, we would be THRILLED to have one of your stories for STAY
TUNED. "Barter" isn't dead. cm

Mrs. Albert J. Schwartz (Barbara)
7232 N. Keystone Avenue
Lincolnwood, Ill.

is willing to trade or buy any VIC AND SADE, I LOVE A MYSTERY, FIBBER
MC GEE and ONE MAN'S FAMILY. She would also like to know if there is
in existence a VIC AND SADE fan club.

Cuyler Warnell Brooks, Jr.
713 Paul Street
Newport News, Va. 23605

is looking for the third APPLE GUNKIE SHOW, "The Exponential Bispiral".
He is also interested in anything by Frederick Bradnum other than
"Mr. GoodJohn and Mr. BadJack".

Joseph Schaumburger
1836 Longview Court
Teaneck, N.J. 07666

would like to know if anyone can identify a radio show from late '30's or early '40's. It was about a group of elves (?) or similar critters that had the rare ability to become invisible by turning sideways. Their name may have been the "Orgettss".

Joe's collection was accidently destroyed some years ago and now has a half a dozen shows in his collection. cm

Randal W. Howard
P. O. Box 238
Landing, N.J. 07850

is interested in NERO WOLFE. He also collects records and is trying to locate, "Liebert Takes Richmond" on the OLD Westminster label and "Fabulous Eddie, Just For Kicks" on Replica.

Randall's collection has also been wiped out. His in a robbery in 1969. cm

ANSWERS TO LAST MONTHS QUIZ



LETTERS TO AND ABOUT THE EDITOR

The first card was from Steve Lewis
66 Constance Lane, Bristol, Conn.
06010

He was kind enough to let us know that Ernie Hack - 6 Perkins St. Bristol, Conn. 06010 - has been in the hospital for a couple of weeks with ulcer troubles. It's going to be quite a while before Ernie will be up and around. Any tapes, rubber stamps, letterheads and so on will have to be delayed.

We at STAY TUNED were very sorry to hear that you have been ill and we send you best wishes for a speedy recovery! cm

Dear John,

It was very kind of you to send me STAY TUNED which arrived with your letter a few days ago.

For myself I do have a collection of approximately 15 twin track tapes, most of them 7" reels at 3 3/4 ips but I have decided to sell off most of them as soon as I can get around to cataloguing them, which I never did before.

I don't think I have many American radio shows among the tapes which is, I think, the main interest in tapes you probably have. I have mostly film soundtracks, British TV series, plays, some British radio plays- I have the HOUND OF THE BASKERVILLES somewhere from BBC radio for example, but I never had the foresight to catalogue or list them properly.

I think I'll be selling them for about 7 dollars apiece which will cover mostly the cost of the tapes and the postage- they are 1800' reels mostly, some 1200' and the rest a mixture of smaller tapes proportionately cheaper.

In the meantime, again very many thanks for your kindness in sending STAY TUNED and if I can ever help in any way with it or do any-

thing for you in return, of course please feel free to write and let me know.

With very best wishes,

Alan Dodd
77 Stanstead Road, Hoddesdon,
Herts, England

Dear Alan,

Thank you for the very nice letter, it's always nice for us to hear from collectors outside the United States. I know our other readers will enjoy your letter as much as we did.

cm

Dear Folks,

Thank you for the extra back issues including the all important March issue of STAY TUNED. Now we have one more small problem. I now have every issue from Jan. to July inclusive, but I'll be damned if I can find my requests for magic recordings and everyone else has seen it and wrote to me about it. Is it possible my late delivered July issue is an Aug. issue with a July cover? Please send July issue if I do not have it.

Yours,
Gary Dudash
110 Montgomery Ave.
North Babylon, N.Y.

Dear Gary,

The issue you are holding in your hand as you read this letter, is your August letter with an Aug. cover. I remember writing your requests, but I can't find it either. I'll go through all the issues more carefully and see if I can find it.

cm

Hello,

I have enjoyed STAY TUNED very

much and hope you can keep them coming.

I am taking a hiatus from trading, probably for the remainder of the year in order to get my collection redubbed and organized. I have over 600 record albums, over 400 music tapes plus the 1200 hrs. of radio (as well as a couple hundred hours of television, movie and miscellaneous material)- but the whole thing is driving me up the wall because nothing is adequately catalogued. Anyhow, it'd be appreciated if you'd make mention of the fact that I'm aboard (? ed.) and would like to hear from anyone who'd like to write. I want to get back trading as soon as I possibly can, but must get my cataloguing done before I get one more piece of material.

Will be looking forward to the next issue of STAY TUNED.

Best regards,

Miller Hahn
912 $\frac{1}{2}$ E. Washington St.
New Castle, Pa. 16101

Dear Miller,

Maybe I can give you some tips on organization- I can't think of a better person, than I, to tell you the secrets of staying ahead of it all!! My theory is "out of sight, out of mind". As the work comes in, I hide it. (I'm just kidding, Bob and John!! It's just a joke!)

Really, I wish you luck, that's a long, hard job.

cm

Dear Carol:

I like to collect adventure serials (like Chandu the Magician, I Love A Mystery, Adventures By Morse) where I am able to get a complete

story. I would be very interested in reading in STAY TUNED the feasibility of finding complete stories of Captain Midnight, Superman, Little Orphan Annie, etc. Do complete stories of such characters still exist anywhere on tape or disc; for example, does Ovaltine still have all the discs of Captain Midnight and Little Orphan Annie? I wish you'd cover this in STAY TUNED.

Gregory R. Jackson, Jr.
1097 Queen Anne Place
Los Angeles, Calif. 90019

Dear Greg:

As to your question; we contacted Ovaltine twice and got no answers to our letters. On the subject I would reference you to Jim Harmon's letter in the last issue.

We also have contacted Ralston on Tom Mix. They have no discs. It keeps on being a long hard road but finds are made.

cm

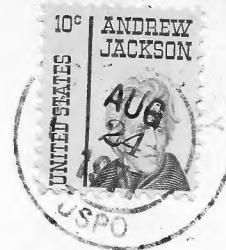
AUGUST QUIZ

Listed below are fifteen sponsors of old radio shows. Also listed are fifteen shows, continuing characters, stories, etc. that should be able to be connected with the sponsors. Watch it--some sponsors may be able to be connected with more than one show, but you may end up with a mismatch if you aren't careful!

- | | |
|--------------------|---------------------------|
| 1. Kellogg's Pep | a. Secret Squadron |
| 2. Cheerios | b. Jack and the Beanstalk |
| 3. Lucky Strike | c. Charlie McCarthy |
| 4. Gem Blades | d. Jimmy Olsen |
| 5. Chase & Sanborn | e. Sportsmen |
| 6. Johnsons Wax | f. The Falcon |
| 7. Blue Coal | g. Henry and Homer |
| 8. Nabisco | h. Shane |
| 9. Ralston | i. Morgot Lane |
| 10. Blue Bonnett | j. Tom Mix |
| 11. Cream of Wheat | k. Nick Carter |
| 12. Ovaltine | l. Scout |
| 13. Jello | m. Senator Claghorn |
| 14. LIN-X | n. Molly |
| 15. Lux | o. Straight Arrow |

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